THE WORLD.

NUMBER LXXVIII.

By *ADAM FITZ-ADAM.*

To be continued every THURSDAY.

THURSDAY, *June* the 27th, 1754.

Inventio ſimilium facilis erit, ſi quis ſibi omnes res animatas & inanimatas——frequenter ante oculos poteſt ponere; & ex his aliquam venari ſimilitudinem quæ aut ornare, aut docere, aut apertiorem rem facere poſſit.

CICERO.

To Mr. FITZ-ADAM.

SIR,

I AM of opinion that a very pleaſing method of inſtruction might be drawn from the affinity which the more liberal arts and ſciences have to manners and behaviour. The following precepts, which are equally calculated to direct the young painter's hand, and the young lady's conduct, contain an imperfect ſpecimen of the method I am propoſing; and which I am induced

induced to communicate to Mr. Fitz-Adam, becauſe I am aſſured that fine arts, good manners, and the fair ſex, are, and ought to be, the principal concerns of the WORLD.

IT is impoſſible to arrive at any eminent degree of excellence either in painting or behaviour, without a long courſe of diſcipline in the ſchool of imitation. The character of a valuable original can never be procured without condeſcending firſt of all to the humble employment of the copiſt. The carte blanch of a youthful mind will be as imperfectly adorned by the firſt rudiments of politeneſs, as a ſcholar's leſſon-book by the firſt principles of deſign: but care and practice may ſoon correct the aukwardneſs of a firſt attempt; and it muſt be the pupil's fault, if every new day, as well as every new leaf, does not produce ſome proof of amendment. But however ſimilar the mind and hand may be with regard to their advances towards perfection, yet it is to be obſerved that the accompliſhments of the one are much more requiſite and important than thoſe of the other, and that an irregular Action is not ſo eaſily reformed as a negligent Stroke.

To reſolve the whole of beauty into a fine complexion, a juſt ſymmetry of ſhape, and a nice regularity of features, is altogether as abſurd as it would be to reduce all the qualifications for good painting to a manual ſkill of mixing colours for the pallet, and ſketching out the contours of ſingle portraits. There muſt be a certain gracefulneſs and uniformity in every part of a lady's character to make her appear amiable to a man of diſcernment; juſt as a conſiſtent deſign and a proper combination of figures in a hiſtory piece can alone recommend the painter to a critical obſerver.

THE

THE extravagances of the prude and coquet are analogous to a timid exactneſs and a diſſolute licentiouſneſs of ſtyle in painting. A degree of freedom, far beyond a chearful affability, ſhall in ſome ladies be attended with many a ſtriking charm, and affect one, like PAULO's daring ſtroke, with warmer and more animated ſentiments, than could have been excited by the cold and ſpiritleſs efforts of a deliberate regularity. There are others, in whom a delicate reſerve, bordering almoſt on the confines of a prudiſh ſhyneſs, ſhall appear extremely engaging to men of a nicer turn, and eaſily captivate all ſuch fancies as are delighted with the chaſtiſed refinement of a CORREGIO's pencil. Nor do we want a third ſort of ladies, who are endowed with an admirable talent for gaining themſelves admirers by an odd affectation of capricious levities, and a whimſical ſingularity of carriage: I know ſeveral who can give as happy proofs of their expertneſs in this fantaſtic art, as ever LE PIPER could of his excellence for groteſque repreſentations, and who are qualified to trifle with as much ſucceſs as that artiſt has been known to do with a piece of charcoal upon a wall. But it is to be obſerved that theſe privileges are only ſuited to peculiar characters, and can never produce any good effect, unleſs they derive their power from ſome inbred gift, and flow directly from the genuine ſource of nature.

THERE may be as great a variety in the modes of right behaviour, as in the ſtyles of good painting. Many pictures may be worthy of admiration beſides thoſe of the moſt celebrated maſters; and many a lady may deſerve to be claſſed amongſt the lovely, the polite and accompliſhed, though ſhe be not a perfect lady ***. It is not requiſite for us to ſhew a general diſregard to the examples

examples of others, in order to be diſtinguiſhed for ſomething peculiar to ourſelves; all we are to be cautioned againſt is a ridiculous imitation of ſuch, as are either inconſiſtent with our genius, or above the reach of our capacities.

THE propriety of attitudes and drapery depends ſo much on characters, circumſtances and deſigns, that they cannot well be reduced to any fixed and determinate regulations. There is no one, I believe, but will readily allow that the airs and movements of an Italian dancer on the theatre, muſt appear almoſt as unbecoming in an Engliſh lady, dancing at a ball, as the picture of a Venus in the antic poſture of a Mercury. Yet there can be no more danger in a lady's making too free a uſe of her limbs, while ſhe keeps clear of all hoydening and affected geſtures, than there is of a painter's having too great a knowledge of anatomy, ſo long as it is only made a ſecret guide to him in his deſigns. Nor can either be remarkably faulty in point of drapery, provided they do but pay a due regard to ſhape, quality and cuſtom.

THERE is ſo ſtrict an agreement between the diſcloſing art in dreſs, and the carnation art in painting, that I believe it would be difficult to find out a fault or excellence in the one, that could not be paralleled with ſome correſponding beauty or defect in the other.

There is no WOMAN *where there's no* RESERVE,
And 'tis on PLENTY *your poor lovers* STARVE,

ſays the witty and ingenious doctor Young: and it is very well known by all good critics and proficients in painting, that an uncommon ſhare of ſkill and judgment is requiſite for the production of every part of the naked. Nor is it hard to aſſign a reaſon why it ſhould

be

be ſo; for if it be not extremely delicate in texture and complexion, it will, of courſe, appear diſguſtful; and if it be not extremely modeſt in poſture and deſign, it muſt needs be thought indecent: whereas the moſt imperfect concealment, a covering even thinner than the thinneſt gauze, will not only be ſufficient to relieve the offended eye, but will likewiſe enable the fancy to improve into beauty every thing it hides. As the propriety of dreſs is ſo much more dependent on faſhion than nature, I am cautious of affirming that a woman ought always to be miſtreſs of a pretty face, before ſhe has the confidence to appear in public with a bare boſom. But allowing that, under the ſanction of faſhion, ſhe may diſplay ſo diſtinguiſhing a characteriſtic of her ſex, without danger of incurring an immodeſt reputation; yet ſhe cannot poſſibly do it without forfeiting all pretenſions to diſcretion: for as ſhe cannot be ignorant how the beauty of a new gown decreaſes with the frequency of it's appearance, ſhe ought alſo to know how little value the men place in a privilege of furveying ever ſo pretty an object in itſelf, if it be conſtantly expoſed to the familiar gaze of the multitude. It is not natural for us to regard any thing that is held too apparently cheap in the eſtimation of the proprietor: and I am well ſatisfied that a lady cannot take a worſe method of gaining particular admirers, than by making general treats. If your fair readers, Mr. Fitz-Adam, will take my word for it, I can aſſure them that the men are ten times more affected with an accidental and momentary glance, than with a deſigned expoſure for a whole hour together.

Upon the whole; as Mr. Pope has ſhewn us that he could collect hints enough for the compoſition of an ingenious